

Club Sandwich

SUMMER 1997 No. 82

FLAMING PIE

in this edition ...

FLAMING PIE

MORE FLAMING PIE

YET MORE FLAMING PIE

AND EVEN MORE FLAMING PIE

warning: this paper will burn at regulo six



SUE'S LETTER

This special early summer *Sandwich* hardly requires any introduction from me, as it is devoted solely to Paul's eagerly awaited fine new album *Flaming Pie*. There is hardly anything you would wish to know about what went into the album's making which you won't learn from the content of this issue. We look in depth at

questions any listener might pose, in the methodical, almost archival fashion typical of our editor Mark Lewisohn. Mark's thoroughness and attention to detail is stamped over this issue, article after article. It is sure to make this *Sandwich* a real collector's item.

Starting with DIGGING AROUND THE BACK, Paul guides us through the album track by track, discussing the ideas which gave rise to each of the 14 songs and the settings where they were composed, thus personalising each track for the listener and enhancing the musical experience. In THE SONGS Mark fleshes out the interview session with Paul, expanding his information with historical insights. WHY is like an introductory piece, explaining how the album's concept evolved so close to the release of the *Anthology*, to which it owes a few debts. The feel of *Flaming Pie* is reminiscent of the frequently spontaneous style of the Fab Four – it says a lot for “going back to basics”. WHO PLAYS THAT THING? sets out all the information which nowadays is so irritatingly reduced to tiny point in CD booklets or missing altogether: who played what on which song, the type of stuff scrutinised by aficionados and musicians when listening to an album. (In the case of *Flaming Pie*, the musicians are fully credited on the album, but there was no further room for instrument details.) THE FLAMING PIE TIMELINE is something of a graphical departure for *Club Sandwich*,

condensing the making of the album into an at-a-glance form.

A BEAUTIFUL DAY'S NIGHT takes our editor into the famous Studio One at Abbey Road to witness the final session for *Flaming Pie*, the overdub of 'Beautiful Night', orchestrated by Sir George Martin. The session had historical overtones too, as it took place 30 years to the week after the recording of 'A Day In The Life'. Last but by no means least, in I CAN SEE THE WORLD TONIGHT Geoff Baker gives us the lowdown on one particularly eventful day of Geoff Wonfor's filming for the album's TV special and a promo video, which we hope most of you will have seen by now. We also hope our North American readers – and those elsewhere, for we understand that it was also being screened in Britain and Germany – will have seen *McCartney's Town Hall Meeting*, a fascinating VH1 special beamed live from London on 17 May.

Our regular features also have the *Flaming Pie* treatment. INSPIRATION reproduces the 1961 *Mersey Beat* article which relates John Lennon's fanciful explanation for the spelling of the Beatles: “in a vision a man appeared on a flaming pie...”, the prose that has provided the title of what will undoubtedly rank as one of Paul McCartney's greatest solo albums. Look out too for Bert Danher's regular puzzle, not a crossword this time but

an anagram teaser based upon some song titles.

Two *Flaming Pie* songs are featured in the new Warner Bros comedy movie *Father's Day*, starring Robin Williams and Billy Crystal. 'Young Boy' (the first single in the UK, to be the second single in America) plays over the opening titles, 'The World Tonight' (the first single in America, to be the second single in the UK) is played over the closing credits.

On an entirely separate note, I wonder how many of you in England applauded the decision to reinstate a chef's social security benefits after he left his job because he refused to cook fish or meat. Our hats go off to Simon Beavis, aged 26, who lost his job because of his vegetarian beliefs. Backed by The Vegetarian Society, Simon's stance was vindicated by an independent tribunal in Truro, Cornwall. Perhaps others will, in future, be able to stand up for their ethics without fear of losing their jobs.

And finally, following the item in the last issue, which detailed Paul's involvement with the poet Allen Ginsberg's CD, we're sorry to record Allen's sudden death this spring. He will be sadly missed.

'til next time

Sue



PHOTOGRAPH: LINDA MCCARTNEY

FLAMING PIE



Digging Around The Back

Paul sits down with Geoff Baker and Mark Lewisohn and jaws through the day about the songs he's been singing

PHOTOGRAPHS BY LINDA MCCARTNEY

THE SONG WE WERE SINGING

The song represents for me good memories of the Sixties, of dossing around late at night, chatting, smoking, drinking wine, hanging out, jawing through the night. I think it works as an opening track – it creeps you into the album and sets it up nicely. I played Bill Black's standup bass on the recording; it's the wrong way around for me, being left-handed, but I have a go – and I can just about play 'Heartbreak Hotel' on it as well.

THE WORLD TONIGHT

This one was written on an acoustic guitar when I was on holiday, so it started out folk-y. I don't "go to work" to write songs, they just come when the mood strikes me and that's usually when I'm on holiday, perhaps after a sail or a swim, when I'm chilling out and relaxing with a piano or a guitar. My studio manager, Eddie, usually expects me to bring home a couple of cassettes from a holiday.

IF YOU WANNA

We had a day off in Minneapolis when we were on tour. Linda was going off to do something and I stayed behind in the room and wrote a song on guitar. Recording wise, I used the same process as the other songs I did with Steve Miller: me on drums, Steve on guitar, both playing acoustic guitars, I did the vocals and produced

Steve's guitar stuff. This is the kind of song you might hear when you're driving across the desert in America, *Easy Rider* country.

SOMEDAYS

This was written the day Linda was doing one of her cookery assignments. I went along too [a photo of Paul and Linda, taken this day, was published on the cover of CS70 – ed], taking an acoustic guitar, and asked the lady in the house we were using if she had a little room where I could go and sit quietly. She offered me her son's room and I went in there. In these situations I tend to make up a little fantasy, thinking: well, they're going to be two or three hours, and when it's all done they'll say to me, "What did you do?" And I'll be able to reply, "Oh, I wrote a song!" So I just started writing, with my guitar, and came up with 'Somedays' – "Somedays I look, I look at you with eyes that shine, somedays I look into your soul". The first verse came quite well, then the second and the middle, and whereas, at another time, I might have thought, "I leave the words there and finish them next week", I finished them there and then. John and I used to do this too, occasionally: I don't think we ever really took more than three or four hours on a song. I'd go to visit him, he'd come to visit me, and we'd sit down and write.

I'm not a great reader into moods: I don't naturally say that if I wrote a sad song then I was sad that day, or if I wrote a happy song I was happy. I wrote 'Ob-La-Di, Ob-La-Da' but that doesn't



necessarily mean that I know a Desmond or a Molly. I compose songs like playwrights write a play. They don't have to know everyone in the play, they don't have to know *anyone* in the play, it's just a product of their imagination. I remember George Harrison saying to me once, "I always have to write from something that's happened to me, something in my experience." Well, that's certainly a good way to write but I'm more fluid, more flexible than that.

Sometimes.

YOUNG BOY

I hadn't seen Steve Miller since one night at Olympic Studios in 1969, when there was an unfortunate business meeting and a Beatles session broke down. On the spur of the moment Steve and I had got together and by about three or four in the morning we'd done 'My Dark Hour' together, which he released on his next album. I played it recently to my son James, who's interested in finding out what his Dad did back then, and he liked it. He even liked my drumming, although it's a little bit heavy on the tom-toms. So that reminded me of Steve, I called him up, we got our friendship going again, I told him I had a song and reckoned we could do it well together and he invited me out to his studio in Idaho. We had a great time there, hanging out and recording. Working with him again was like falling back into a pleasant old habit. Steve's tough to produce because he's a great perfectionist, but

WHY

Why now, and what's the thinking behind it?

After his last album, when everyone was gearing up to do *The Beatles Anthology*, someone from EMI told Paul that they didn't need an album from him for a good couple of years. At first he was cross, thinking "typical record company", but then he realised they were right. He wanted to concentrate his efforts on the *Anthology*, making sure he did his bit. Also, he felt it would be unseemly to release a solo album in the midst of that collective activity.

But although he had some time off, Paul still wanted to make music, so – working without deadlines – he wrote a song here and a song there, mostly on holiday, and soon had a collection of them. The *Anthology* had reminded Paul of the standards that the Beatles set – the same standards many new bands are trying to emulate now; it excited him and gave him an urge to make new music. It also reminded him of the fun way the Beatles tried to approach things. They were not a serious group. Sure, things grew tense in the end, but they always had humour.

Having time, freedom, relaxation and humour was the key to *Flaming Pie*. Paul invited Jeff Lynne to come and do some work. Lynne asked, "How long? A month, six weeks?" but Paul replied, "No, two weeks. I'll be bored with you after a fortnight, and you'll be bored with me." He wanted to avoid the trap of getting into "the recording period" followed by "the overdubbing period" and "the mixing period". Making albums can become tedious in this way. Paul also enlisted the help of mates like Steve Miller and Ringo, and family in the form of Linda and their son James.

Realising that the atmosphere inside the studio communicates itself through the music, Paul made this album with the attitude that if he was having fun then, hopefully, listeners would too. Not having to sweat was the main thing for Paul. Most of the chords are simple, and the only stipulation he made was that he himself had to be happy with every song.

Paul knows, however, that at the end of the day it's just an album. As he says, "If it does well, fine, but I'm not going to allow myself to worry about it." Indeed, as someone once sang, "What's the use of worrying? No use."

ML

I just told him to whack up the guitar. I love his guitar playing.

This was another song written when I'd set myself an arbitrary deadline. We were in Long Island and Linda was cooking with Pierre Franey for a *New York Times* article. I had taken my guitar, and was sitting around in a nearby room when a song came up. It wrote itself: I was thinking about all the young people I know, and remembering my own early days. There's a funny side story to this: I left the room after I finished writing the song and when I went back in there a few minutes later I got a shock because a girl was lying on the couch. She'd been there all the time, and I hadn't seen her.

CALICO SKIES

I wanted to write something acoustic, in the vein of 'Blackbird', something that could be recorded without drums or an arrangement. We were in America and Hurricane Bob had knocked out the power for about a week. That caused enforced simplicity: it was primitive and fun and I sat there with an acoustic guitar and wrote 'Calico Skies'.



FLAMING PIE

We had some funny moments during the making of the *Anthology*, when we remembered things differently. The biggest was "who thought of the name Beatles?". George and I both remember it the same way: John and Stu had come out of their flat in Gambier Terrace, Liverpool, and we were walking towards the Dingle, chatting, when they told us of their new name for the band. But, what with one thing and another, we didn't exactly say this in the TV and video series.

I was working with Jeff Lynne on



'Souvenir'

when we decided that we wanted to add some raw, heavy-ish guitars. We had the amps belting in the studio, playing the guitars in the control room with long leads, and while the engineers were getting the sound we started vamping and found a few chords and some funky riffs. I started shouting a little bit of a melody and so I asked the engineer to stick on a DAT tape. We just jammed, but then I suggested we turn it into a song. The words came to me a few days later when I was out horse riding with Linda, going through some birch woods. I was musing and dreaming about





the lyrics, looking for a rhyme for "sky", going through the alphabet, when I got to "pie". The words "flaming pie" fitted and I got quite excited about it. "Making love underneath the moon" became "Making love underneath the bed" – it was great fun to write.

HEAVEN ON A SUNDAY

This is the most recent of all the songs on *Flaming Pie*, written shortly before I finished the album. I like to sail when I'm on holiday:

just me, the wind and a little boat – a Sunfish. I

was having a very relaxing time, and this is when I came up with the song. The opening line led me through. I like the idea of heaven being busy in the week and peaceful on a Sunday, and I like mentioning Devon – there are a few places called Devon in America, plus the original here in England.

James is getting really good on guitar, and though we've not played together in a band for 20 years we are simpatico because we've lived together for almost 20 – he's 19 now. It didn't take long and he wasn't too nervous: I played some, he answered it, I played some more, he answered some more, and he came up with some really good phrases. It was very satisfying. People have always asked me "Are any of your kids musical?" And yes, they all are. James got a guitar when he was 9 or 10. He loves it. He's good enough to be on this album on merit.



SOUVENIR

As I have said, I write quite a bit on holiday, when the pressure's off, and one afternoon in Jamaica I sat down and started writing a song that turned out to be 'Souvenir'. It was a real lazy holiday, very laid back, so there was no tension at all in the writing of this song. The phone went in the middle of my making the demo, and then a tropical downpour happened, but I kept on recording and love the demo for its atmosphere.



LITTLE WILLOW

A good friend of mine died, someone we all loved, so I wrote a song that conveyed my mood. It's heartfelt – instead of writing her kids a letter I wrote a song. It was a very sad day for all of us, and Jeff Lynne and I gave it our all in the studio.

REALLY LOVE YOU

Ringo was at my studio to record 'Beautiful Night' and we were getting a great sound from the instruments. The next session we did three jams in half an hour, including this one. I got on the Hofner bass, Ringo started drumming, Jeff Lynne was on guitar and the three of us got an R&B riff going. I had to fulfil the actor's worst dream, of being on stage but not knowing what play he's in – my version of this is that I have to sing words to a song that is being made up on the spot. This is why there's one verse that doesn't make any sense, which is well surreal, but that's OK.

BEAUTIFUL NIGHT

I wrote 'Beautiful Night' quite a few years ago, and I've always liked it, and people who heard an early recording that I made in New York, with some of Billy Joel's players, have said that they liked it too. But I always felt that we hadn't quite "pulled it off" – you know? We had a good evening and a great time but I just didn't feel that it was the one. Also, I was still changing a few lyrics. So I did it with Ringo instead – I've been saying to him for years that we should do some more work together. He's great.

I sat at the piano and Ringo sat at the drums. It was so comfortable and lovely to work with him again. Jeff Lynne and I produced. Ringo was very happy with it and we tagged on the fast bit at the end, which wasn't on the original recording.

Ringo came here, to the studio, to do 'Free As A Bird' and 'Real Love', and brought his kit with him. It sounds great when it's recorded, the snare, the bass. He then left his kit here, in storage, so I phoned up and ordered exactly the same pieces, and set up my new kit in exactly the same way. In fact, Ringo used my model of his kit for 'Beautiful Night'.

GREAT DAY

This is here to balance the "big-ness" of the previous track, following on from 'Beautiful Night' in the way that 'Her Majesty' came after 'The End' on *Abbey Road*. 'Great Day' is a song that Linda and I used to sing when the kids were very small, a simple acoustic number with a good feel. I've always liked the song but never really had an opportunity to record it, so during the 'Calico Skies' session with George Martin, since it had been so easy to record that one little acoustic thing, I told George that I had this song too. The song is identical to how we used to do it 25 years ago.



USED TO BE BAD

I like blues but don't do a lot of it, so when Steve Miller said that he wanted to get me singing "Texas blues" it sounded like a good offer. I got on drums, he got on guitar, all live, and we had fun. Then Steve came up

with some words, suggesting we use old blues lines like "I used to be bad but I don't have to be bad no more". I put bass on it, Steve did some solos, and we decided to sing alternate lines, singing at the same microphone. It was a jam, based on Steve's riff and made up in the studio, and the vocal came in one take. Steve and I are donating our royalties on the track to LIPA.



I can see The World Tonight (but it can't see me)

Oh, how they like to be beside the seaside. Geoff Baker goes promenading with Paul in a battle-free zone

Great Excuses Of The 20th Century Number 4: "Sorry I'm late, dear, I stopped to give Paul McCartney a lift – he was thumbing a ride."

Despite the likelihood of said excuse earning you a cold supper, some guy somewhere out there could have been the proud owner of this plea of mitigation.

But he blew it. That bloke in the BMW blew it. The chap in the red MG behind him blew it

too. So did you, madam, you there in the Jag. And you, sir, yes you – you in that Fiat, you driving home with your secretary.

I know you blew it because I saw you with my own eyes. And we've got it all on film. You blew it one night in March when all you guys (and a good 40 others) were driving through a British seaside town all desperately swerving and accelerating to get past the bloke in the overcoat with his thumb out.

As the overcoated one later observed, "I became the bloke everyone wanted to avoid."

And that's got to be a first: given that the guy everyone feared was a dossier was in fact Sir P McC, haplessly hitching as part of the action for the

filming of the video of 'The World Tonight'.

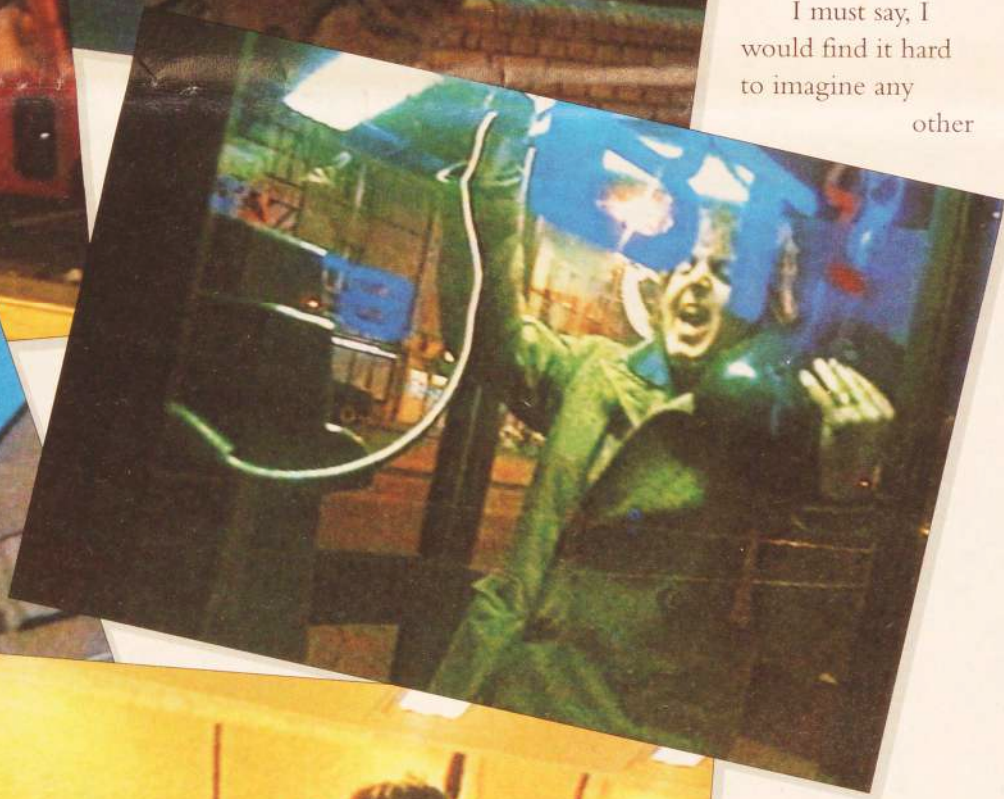
We – he, moi, director Geoff Wonfor, cameraman Eddie Crooks and John Hammel – took to the streets for this filming and there wasn't a mob scene in sight. Not even one broken leg – because people simply

But it was. Lo – but not beheld – here was Paul out in the street, dancing in the roads, in

require the population of Pittsburgh as extras for their vids. Four million extras, please – at least – plus a crew of 630. And tanks, clear the streets

and order tanks for crowd control. And tell all those extras *not* to look at the artist. Paul had a crew of two. And he knocked it off in a couple of hours as opposed to the usually obligatory couple of weeks.

I must say, I would find it hard to imagine any other



didn't believe it was him.

Because you wouldn't, would you? You may do a double-take... Did you see? Was it? Nah. It bloody well was. Nah. What, him? Round 'ere? Leave it out. He's a flaming KNIGHT! Knights don't tramp about in old coats, singing in the streets. Nah, not 'im at all.

and out of penny arcades, ordering chips at the chip shop for the filming of his video.

Usually, of course, rock stars

major major rock superstars shooting a video with a two-man crew, wandering among sand dunes, throwing sticks for dogs and ordering bags of chips, all while singing some top notch rock and roll.

But then, an integral part of Paul's medium and message is that they're as real and true as life. And you know that can't be bad.



The Songs

Mark Lewisohn looks at the stories behind the songs

THE SONG WE WERE SINGING

Written in Jamaica inside the first dozen days of January 1995, 'The Song We Were Singing' was the opening number taped by Paul in his initial sessions with Jeff Lynne, which took place some nine months after the pair had last worked together: on the Beatles' 'Real Love'.

'The Song We Were Singing' set the pattern for the songs that would follow, with Paul and Jeff playing guitars, as a foundation on to which they built the other instrumental and vocal tracks. Their aim, successfully achieved, was to adhere to the spirit of Paul's roughly-recorded demo, evoking memories of

the 1960s, when many a late night was enjoyed "chatting, smoking, drinking wine, hanging out... and discussing the vast intricacies of life". (The demo was laid into the multi-track tape as a guide for the studio recording, each element of the original being carefully listened to and then copied as close as possible, section by section, until the piece was complete.)

Among the instruments played here by Paul [*as seen in previous issues of CS - ed*] is the standup bass originally owned by Bill Black and used by the Sun session player on all of Elvis Presley's earliest and

greatest hits – including 'Heartbreak Hotel', the recording that seized the soul and assaulted the senses of a schoolboy Paul McCartney in 1956. (A few bits of hay and a 1956 guitar-string packet were recently found inside the bass.) With his own Bill Black's Combo, Bill went on to play in the Beatles' record-breaking Shea Stadium concert in August 1965, but died soon afterwards, at which point his standup bass was left to lie in a barn, slowly decaying. Linda McCartney stopped the rot when she bought it as the ultimate birthday present for her Elvis-mad husband in June 1974.

THE WORLD TONIGHT

The second song from Paul's initial group of sessions (there were four in all) with Jeff Lynne took what had been an acoustic, folk-tinged demo and imbued a progressively heavier treatment. Linda McCartney encouraged Paul to work his edgier, tougher, lead guitar work into *Flaming Pie*, an attribute he has tended to fight shy from over the years, but which remains a potent force, inspired by Jimi Hendrix – whom, like a fan, Paul followed, awe-struck, around the London clubs in the American's startling spring

of 1967 – and also by Neil Young. (Again, showing every indication of ardent support, Paul and Linda drove for six hours to see Young's performance at the Phoenix Festival near Stratford-upon-Avon on 19 July 1996.) For the record, now that it's done, Linda still believes her husband "could have wound up a couple *more* solos on this album".

'The World Tonight' was written by Paul while on holiday in America in 1995. Of the 14 songs on

Flaming Pie, only the title track, 'Somedays' and 'Great Day' were composed in England.

IF YOU WANNA

Having renewed their friendship – and musical kinship – working on 'Young Boy' three months earlier, Paul and Steve Miller combined again, in similar fashion, with 'If You Wanna'. The song was already a couple of years old at the point of recording, having been composed when Paul McCartney's 'New World Tour' reached Minneapolis, and a day off, in May 1993, which

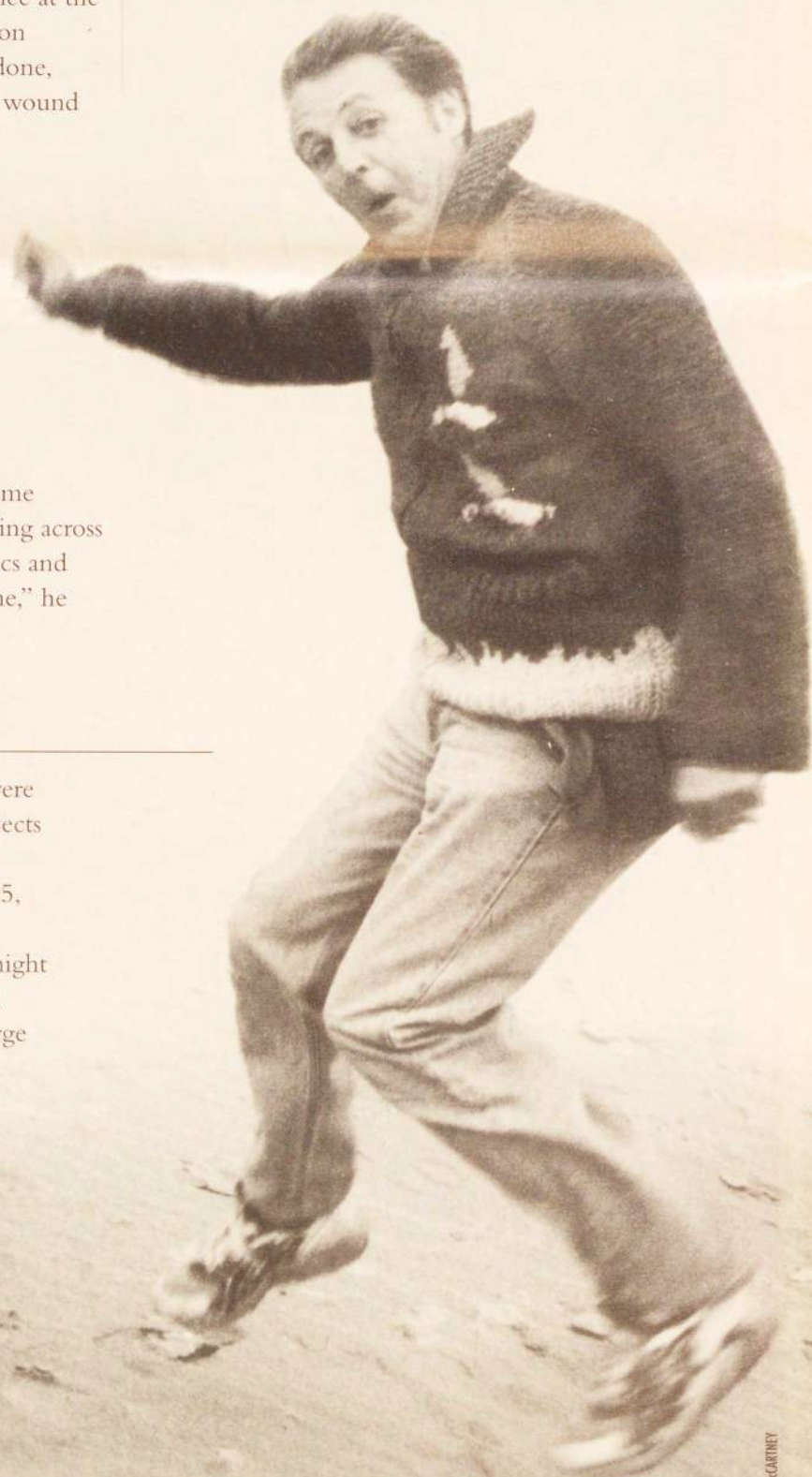
resulted in numerous hours inside a skyscraper hotel room that extended its head into the clouds. Inspired by being in (still then The Artist Known As) Prince's home city, Paul sat with a guitar and wrote a "driving across America" song, projecting images of Cadillacs and the Coast. ("I don't mean Blackpool this time," he affirms.)

SOMEDAYS

No matter how many songs a composer may have created, whether 5 or 500, mental mind-games are often employed to light the fuse. Paul McCartney, whose cache of hits extends much closer to the latter figure, still likes to impose arbitrary deadlines upon himself, and 'Somedays' was written under one such stricture. The date was 18 March 1994 when Paul drove Linda to a house in a village nearby their own, where she would be photographed for a cookery assignment. While his wife was being snapped Paul retired to a bedroom, normally used by the house-owner's son, and – possessing an acoustic guitar, pen and paper – conceived his newest song. Knowing that he had only 90 minutes, and realising the question "What did *you* do?" would be asked of him when the photo session was over, was all the prompting Paul needed to create, the melody and lyric arriving wholly intact. The house-owner's son made his mark on the song, too, his soccer ephemera on the wall unconsciously prompting Paul to make footballing analogies in the lyric. Writing with John Lennon was often the same: the pair rarely spent

more than three hours on a new song and were much influenced by everyday events and objects around them.

One studio session, on 1 November 1995, seemed to be all that was needed to commit 'Somedays' on to tape, but Paul felt that it might also be enhanced by an arrangement. At this time he was occasionally meeting with George Martin at Abbey Road, sifting through unissued archive Beatles recordings for the *Anthology* (and still nervous, 30 years on, that he would not be the cause of any musical breakdowns...), and Paul asked George if he would listen to 'Somedays' and consider scoring it for an orchestra. "I see you haven't lost your touch!" was the considered response, and a 14-piece ensemble overdubbed their contribution on 10 June 1996.



PHOTOGRAPH: LINDA MCCARTNEY



YOUNG BOY

The emerging talent of young James McCartney as a guitarist has latterly been prompting son-to-father questions about “early days”. Among the pieces remembered and re-played from the vinyl years has been ‘My Dark Hour’, a scorching rock number recorded by Steve Miller and (hiding under the pseudonymous surname Ramon) Paul McCartney back on 9 May 1969, immediately after a Beatles session for *Abbey Road* broke up in disarray after an Apple business squabble. Paul played drums, bass and sang the backing vocals while Miller did the rest, and the piece was finished inside the evening. Listening again with James to ‘My Dark Hour’ in 1994, Paul was prompted to contact Miller and suggest they resume the double-act after an interlude of some 25 years. So, together with his family, and engineer Geoff Emerick, he made the trip out to Miller’s home studio in a snowbound Sun Valley, Idaho, in February 1995, as soon as the Beatles had completed their work on ‘Real Love’.

Remembering fondly what had transpired that night back in London, the two musicians set to work in a similar manner: Paul and Steve played guitar tracks, then Paul drummed and Steve wound up the lead guitar, Paul added bass and the lead vocal, and Steve contributed the harmonies.

The song they were singing, ‘Young Boy’, was another one written by Paul under a self-imposed deadline, and in similar circumstances to ‘Somedays’ in that he took himself off to a quiet room while Linda concerned herself with cookery matters. The date was 18 August 1994 and the location this time was the Long Island home of famous chef and culinary author Pierre Franey, for whom Linda was making a meal, watched too by *New York Times* food writer Bryan Miller and a photographer. While his wife prepared an assortment of vegetarian dishes Paul took himself off to the den, began strumming some favoured chords (C, A minor, E minor) and out popped ‘Young Boy’ (albeit, at this time, ‘Poor Boy’), recalling not only his own earlier days but those of his son and his son’s friends who find themselves at that age where Great Questions are asked of oneself.

Paul re-emerged into the kitchen while Linda was baking a cake and played his new song to the audience of four, telling the *Times* writer “I do it [songwriting] very simply at first, just to get the feeling. It’s just like cooking: a simple expression can be the best.”

CALICO SKIES

While it wreaked havoc along the north-east US coastline and inland, the category-three storm Hurricane Bob that made landfall in August 1991 happily sparked the creation of ‘Calico Skies’. The McCartneys were on vacation on Long Island when the power went down, and as they welcomed the return of the old pioneer spirit, spending candlelit evenings, cooking over a wood fire and making and receiving visits from neighbours, Paul sat with an acoustic guitar and penned what he’s since described as “a love song

that becomes a Sixties protest song, recorded in the vein of ‘Blackbird’, without drums or an arrangement”. Not entirely suitable, then, for the full-band *Off The Ground* album taped in 1992, Paul waited until those sessions were over and then invited George Martin to co-produce the piece, which – owing to its instrumental simplicity – was started, finished and mixed within a single session. The tape was then filed away for future use, making it the earliest recording on *Flaming Pie*.

FLAMING PIE

One of the many remarkable aspects for Paul when revisiting his earlier years for *The Beatles Anthology* was the problem of correlating differing memories of the same event. Perhaps the knottiest issue was the all-important “how did the Beatles acquire their name?”. The crux of the matter was a short, witty article written by John Lennon for the launch issue of the Liverpool pop paper *Mersey Beat*, published in July 1961, in which he wrote “How did the name arrive? It came in a vision – a man appeared on a flaming pie and said unto them ‘From this day on you are Beatles with an A’. Thank you, Mister Man, they said, thanking him.” While some recognise this as characteristic Lennon whimsy – much like the prose that would later go into his best-selling books – there remained, during the making of the *Anthology* TV series, a fantastic private debate as to whether or not John really did receive a vision about a man appearing on a flaming pie.

The dispute fascinated Paul, and one morning in February 1996, while out horse-riding, his musings about song lyrics caused him to recall the

phrase “flaming pie”. With what he now admits to being a “mischievous” gleam in his eye, he quickly wrote the entire set of verses and chorus, which fitted perfectly with some funky riffs he and Jeff Lynne had evolved days earlier while waiting to overdub guitars on to ‘Souvenir’. With lyric and music fashioned, ‘Flaming Pie’ was recorded quickly – for, entirely appropriately, Paul suggested that the song be taped with the speed that the Beatles often worked, cutting three songs in a day. Setting themselves a four hour deadline, the track came together with relative ease, Paul singing live to his own piano accompaniment (something rarely done in these days of expansive multi-tracking) with Jeff Lynne on guitar, before adding drums and bass and then more guitars and harmony vocals.

Months later, with his collection of songs complete, Paul dismissed Calico Skies, The Song We Were Singing and Souvenir as possibilities and, finding its comedic element coming nicely unto him, had the vision to title his new album *Flaming Pie*.

HEAVEN ON A SUNDAY

Paul was sailing his boat in America in August 1996 when ‘Heaven On A Sunday’ – the most recent composition on *Flaming Pie* – materialised. Enjoying the notion of the celestial city being busy in the week but peaceful on a Sunday, he developed the tune from there, its relaxed ambience reflecting his holiday mood.

The song was recorded on the McCartneys’

return to England, and the middle section was endowed with a bluesy feel on the spur of the moment. The guitar solos are shared by Paul and his 19 year old son James, making his first disc appearance with the instrument. “I played the simpler stuff and left the Young Turk to play the hot electric stuff,” says Paul. James McCartney’s talent on the guitar is the result of some ten years’ practice and

home-development while listening to the likes of Lynyrd Skynyrd, rather than formal lessons. When his father suggested these, James’s response, “Well you didn’t, Dad”, echoed down the decades from 1950s Liverpool.

Like father, like son, indeed. Or, as Paul puts it, “The saga continues...”

USED TO BE BAD

Having enjoyed cutting ‘Young Boy’ with Paul, Steve Miller was keen to extend the collaboration, insisting that he wanted to get Paul singing some blues. As a consequence, Miller arrived at their second set of sessions with dozens of blues guitar riffs. This prompted Paul to climb behind the drum

kit and the pair played away for some time, kicking around ideas, and later Miller began adding words to the jam. Once the live piece had gelled as ‘Used To Be Bad’ Paul overdubbed bass guitar and Steve added some solos before the crucial decision was made to alternate the lead vocal lines.

This was not the only blues duet recorded by the pair this day; another may be released on Steve Miller’s next album. Additionally, the *previous* day, Paul and Steve cut ‘Broomstick’, released in Britain on the second ‘Young Boy’ CD single.

SOUVENIR

Pretty much everyone who’s anyone has covered a Paul McCartney song but the writer himself warms the most to soul recordings of his music. He will, occasionally, aim to spark this by imagining certain artists as he writes, thinking of Ray Charles with ‘The Long And Winding Road’ and Aretha Franklin with ‘Let It Be’. (Remarkably, both did indeed release their

versions of these songs.) ‘Souvenir’ is cut of the same cloth, written by Paul during a particularly relaxing afternoon on holiday in Jamaica at the beginning of January 1995.

A studio recording of Souvenir did not occur for another year, but Paul was nonetheless anxious to replicate the *atmosphere* of his original Jamaican demo,

and to avoid, as Paul says, “introducing an uptight feeling to something relaxing”. The final touch – the scratchy 78rpm sound reminiscent of ‘Honey Pie’ – was added after Paul observed that his co-engineer Jon Jacobs carried with him a key-fob with a built-in sound sampler. The vocal effect was added to the end of the song using this as the medium.

LITTLE WILLOW

‘Little Willow’ is an achingly touching ballad written by Paul upon hearing of the death of a close friend, whom the McCartneys visited in hospital and continued to keep in close contact with until she died. Being on holiday at the time, and therefore out

of reach, Paul wasn’t given the news for some days, but instantly created ‘Little Willow’ not only as a personal response to the sadness but, hopefully, as a salve for his late friend’s children. The studio recording, begun ten months later (on the day that

The Beatles Anthology 1, with ‘Free As A Bird’ was released), is an eloquent combination of voice and instrumentation, Paul’s work being augmented by Jeff Lynne.

REALLY LOVE YOU

The day after Ringo Starr had joined Paul to record ‘Beautiful Night’ the pair returned to the studio, where the instruments remained set up as before, and began a good old-fashioned jam session, Paul plucking his Hofner Violin bass, Ringo beating the drums and Jeff Lynne playing guitar. Three separate pieces evolved inside half an hour, one being ‘Looking For You’ (issued on the B-side of first UK single ‘Young Boy’ and first US single ‘The World

Tonight’), another ‘Really Love You’. This latter track best charted the desired R&B groove, with Paul adding a live vocal. Forced to invent the lyric on the spot, he duly grabbed the words out of “left-field”. “There’s one verse that doesn’t make any sense,” Paul admits, “which goes ‘I need your heart hopping on a plate’. I remember thinking, ‘What did I just say?’ But I just had to keep going.”

Credited to McCartney/Starkey – even after all

this time this is still a first-ever credit for a released tune – the jam was completed by some guitar overdubs and mixed after Ringo had returned home. Played to him over the telephone by Paul, his response – “It’s *relentless!*” – remains the best description of the finished result.

BEAUTIFUL NIGHT

Working together on *The Beatles Anthology* prompted Paul to suggest to Ringo that the two work together again, which they hadn’t done for fully ten years. Although, in the end, more than one piece evolved from the revived collaboration, it was with ‘Beautiful Night’ in mind that Paul invited Ringo to join him in the studio once more. The song was a decade old itself, and a recording made in New York had been

lying on the shelf, unused, since 1986, admired by those who had had heard it but not quite the ideal version as far as Paul was concerned. Now, with some minor lyric changes, he was preparing to have another go.

With Paul at the piano and Ringo on drums, the song came together comfortably. Wanting to play some guitar on the end, Paul introduced a new

element to his composition, the uptempo finale, and the microphone caught some characteristic ad-libbing by Ringo and Paul as they prepared to leave the studio. The recording then remained the same for nine months before Paul decided to have it enhanced by an orchestral arrangement, scored by George Martin and recorded in Studio One at Abbey Road on 14 February 1997.

GREAT DAY

Seeking a short, simple song to close the album, Paul has searched back some 25 years to find ‘Great Day’, an acoustic number that he and Linda used to perform “sitting around the kitchen or when the children were dancing” when they were raising their young family in the early 1970s. The candlelit

evenings caused by Hurricane Bob in August 1991 not only led Paul to write ‘Calico Skies’ but also found him plucking this one from the memory bank. So, a year later, in the same session that he recorded his new number with George Martin, Paul also committed ‘Great Day’ to tape for the first time

(despite its years), not changing a hair of the arrangement or lyric. “It’s a little upbeat song of hope, really,” he says, “to the point and in the spirit of the whole album.”

Who Plays That Thing?

THE SONG WE WERE SINGING

Paul McCartney lead vocal, harmony vocal, Les Paul Flame Top and Epiphone Casino electric guitars, Martin D28 acoustic guitar, Hofner bass guitar, Kay double bass, Mustel harmonium

Jeff Lynne harmony vocal, Music Man Silhouette electric guitar, Gibson J45 acoustic guitar, OBX keyboards

SOMEDAYS

Paul McCartney lead vocal, Martin acoustic guitars, Peterson Spanish guitar, Wal bass guitar, harpsichord,

conductor *David Snell*; violins *Keith Pascoe*, *Jackie Hardey*, *Rita Manning*, *Peter Manning*; cello *Christian Kampen*, *Martin Loveday*; violas *Peter Lale*, *Levine Andrade*; alto flute *Andy Findon*; flutes *Martin Parry*, *Michael Cox*; percussion *Gary Kettel*; harp *Skaila Kanga*; oboe/cor anglais *Roy Carter*

CALICO SKIES

Paul McCartney vocal, Martin acoustic guitar, knee slap/percussion

USED TO BE BAD

Paul McCartney lead vocal, Ludwig drums, Fender Jazz bass guitar
Steve Miller lead vocal, Steinberger electric guitar

LITTLE WILLOW

Paul McCartney lead vocal, backing vocal, Hofner bass guitar, Martin acoustic guitars, Peterson and Greg Smallman Spanish guitars, Ernie Ball Axis and Les Paul Flame Top electric guitars, piano, harpsichord, Mustel harmonium with Leslie cabinet, mellotron, percussion effects

Jeff Lynne backing vocal, Baldwin electric spinette harpsichord, OBX keyboards

BEAUTIFUL NIGHT

Paul McCartney lead vocal, backing vocal, Hofner bass guitar, Les Paul Flame Top and Epiphone Casino electric guitars, Martin acoustic guitar, Steinway grand piano, Wurlitzer electric piano, Hammond organ, additional percussion

Jeff Lynne backing vocal, Music Man Silhouette electric guitar, Gibson acoustic guitar

Ringo Starr Ludwig drums, backing vocal at end, additional percussion

Linda McCartney backing vocal

conductor *David Snell*; trumpets *John Barclay*, *Andrew Crowley*, *Mark Bennett*; trombones *Richard Edwards*, *Andy Fawbert*; horns *Michael Thompson*, *Richard Watkins*, *Nigel Black*; violins *Marcia Crayford*, *Adrian Levine*, *Belinda Bunt*, *Bernard Partridge*, *Jackie Hartley*, *Keith Pascoe*, *David Woodcock*, *Roger Garland*, *Julian Tear*, *Briony Shaw*, *Rita Manning*, *Jeremy Williams*, *David Ogden*, *Bogustav Kostecki*, *Maciej Rakowski*, *Jonathan Rees*; violas *Robert Smissen*, *Stephen Tees*, *Levine Andrade*, *Philip Dukes*, *Ivo Van Der Werff*, *Graeme Scott*; cello *Anthony Pleeth*, *Stephen Orton*, *Martin Loveday*, *Robert Bailey*; double bass *Chris Laurence*, *Robin McGee*; flute *Susan Milan*; oboe *David Theodore*

IF YOU WANNA

Paul McCartney lead vocal, Ludwig drums, Wal bass guitar, Ernie Ball Axis electric guitar, Martin D28 and Martin 12-string acoustic guitars

Steve Miller harmony vocal, Steinberger electric guitar, Martin D45 acoustic guitar

FLAMING PIE

Paul McCartney lead vocal, harmony vocal, Steinway grand piano, Ludwig drums, Hofner bass guitar, Epiphone Casino and Les Paul Flame Top electric guitars

Jeff Lynne harmony vocal, Fender Telecaster and Music Man Silhouette electric guitars

THE WORLD TONIGHT

Paul McCartney lead vocal, harmony vocal, Ludwig drums, Hofner bass guitar, Epiphone Casino and Ernie Ball Axis electric guitars, Martin D28 acoustic guitar, piano, percussion

Jeff Lynne harmony vocal, Fender Telecaster and Gibson 330 electric guitars, Gibson J45 acoustic guitar, keyboards

YOUNG BOY

Paul McCartney lead vocal, GMS drums, Wal bass guitar, Martin acoustic guitar, Hammond organ C3

Steve Miller backing vocal, Steinberger electric guitar, rhythm and acoustic guitars

HEAVEN ON A SUNDAY

Paul McCartney lead vocal, backing vocals, Ludwig drums, Hofner bass guitar, Les Paul Flame Top electric guitar and solo, Martin acoustic guitars, Fender Rhodes piano, harpsichord, vibraphone, percussion

Jeff Lynne backing vocals, Gibson acoustic guitar

James McCartney Music Man Silhouette electric guitar

Linda McCartney backing vocals

Michael Thompson, *Richard Bissill*, *Richard Watkins*, *John Pigneguy* French horns

SOUVENIR

Paul McCartney lead vocal, backing vocal, Ludwig drums, Steinway grand piano, harpsichord, Wurlitzer electric piano, Epiphone Texan acoustic guitar, Epiphone Casino and Les Paul Flame Top electric guitars, Hofner and Wal bass guitars

Jeff Lynne backing vocal, Alvarez acoustic guitar, Music Man Silhouette and Fender Telecaster electric guitars, keyboards

Kevin Robinson trumpet

Chris 'Snake' Davis saxophone

Dave Bishop baritone saxophone

REALLY LOVE YOU

Paul McCartney lead vocal, backing vocal, Hofner bass guitar, Les Paul Flame Top electric guitar, Wurlitzer electric piano

Jeff Lynne backing vocal, Fender Telecaster electric guitar

Ringo Starr Ludwig drums

GREAT DAY

Paul McCartney vocal, Martin acoustic guitar, leg slap/percussion

Linda McCartney backing vocals

PHOTOGRAPH: PAUL MCCARTNEY



INSPIRATION

Seeking out the spark behind the song

The John Lennon article that inspired "Paul McCartney" to write 'Flaming Pie', taken from the launch issue of Bill Harry's pioneering pop paper *Mersey Beat*, 6-20 July 1961.

JULY 6-20

BEING A SHORT DIVERSION ON THE DUBIOUS ORIGINS OF BEATLES

Translated from the John Lennon

ONCE upon a time there were three little boys called John, George and Paul, by name christened. They decided to get together because they were the getting together type. When they were together they wondered what for after all, what for? So all of a sudden they all grew guitars and formed a noise. Funnily enough, no one was interested, least of all the three little men. So-o-o-o on discovering a fourth little even littler man called Stuart Sutcliffe running about them they said, quote 'Sonny get a bass guitar and you will be alright' and he did—but he wasn't alright because he couldn't play it. So they sat on him with com-fort 'til he could play. Still there was no beat, and a kindly old aged man said, quote 'Thou hast not drums!' We had no drums! they coffered. So a series of drums came and went and came.

Suddenly, in Scotland, touring with Johnny Gentle, the group (called the Beatles called) discovered they had not a very nice sound—because they had no amplifiers. They got some. Many people ask what are Beatles? Why Beatles? Ugh, Beatles, how did the name arrive? So we will tell you. It came in a vision—a man appeared on a flaming pie and said unto them 'From this day on you are Beatles with an A'. Thank you, Mister Man, they said, thanking him.

And then a man with a beard cut off said—will you go to Germany (Hamburg) and play mighty rock for the peasants for money? And we said we would play mighty anything for money.

But before we could go we had to grow a drummer, so we grew one in West Derby in a club called Some Casbah and his trouble was Pete Best. We called 'Hello, Pete, come off to Germany!' 'Yes!' Zo-o-o-o-o-o. After a few months, Peter and Paul (who is called McCartney, son of Jim McCartney, his father) lit a Kino (cinema) and the German police said 'Bad Beatles, you must go home and light your English cinemas'. Zo-o-o-o-o-o. half a group. But even before this, the Gestapo had taken my friend little George Harrison (of Speke) away because he was only twelve and too young to vote in Germany; but after two months in England he grew eighteen, and the Gestapo said 'you can come'. So suddenly all back in Liverpool Village were many groups playing in grey suits and Jim said 'Why have you no grey suits?' 'We don't like them, Jim' we said speaking to Jim. After playing in the clubs a bit, everyone said 'Go to Germany!' So we are. Zo-o-o-o-o-o. Stuart gone. Zoom zoom John (of Woolton) George (of Speke) Peter and Paul zoom zoom. All of them gone.

Thank you club members, from John and George (what are friends),

A Beautiful Day's Night

Mark Lewisohn witnesses the final session for *Flaming Pie*

With the recording and most of the mixing done and dusted, all the ingredients for *Flaming Pie* came together in the weeks leading up to last Christmas. But Paul was still toying with a couple of ideas: one was to add a new final track ('Great Day') to what was, at that point, a 13 song album. The other was to embellish the present final cut, 'Beautiful Night', with an orchestral overdub. George Martin and Paul had discussed this when Paul had played him the recording a few months earlier. Paul went away over Christmas and mulled over the idea. The thinking was: if it works, fine, if it doesn't, what's the loss? The session was booked.

Which is why Abbey Road Studios in London was abuzz the afternoon of Valentine's Day 1997. Creativity, if not romance, was in the air as 38 musicians and a crowd of other interested parties, not to mention a few invited bystanders, readied themselves for a fascinating three hours.

Abbey Road is an undeniably special place. Ask anyone who visits, or even those who work there day in and day out, and they'll tell you so. But it's even more special when Paul is in the building. As one of the four who thrust what had merely been EMI's in-house studio on to the worldwide map, one of the four whose name has been liberally daubed over the once-white front wall by adoring fans, he's VIP numero uno inside the place. The fans standing outside the iron gates this Friday afternoon – there are *always* Beatles fans outside Abbey Road – could have had no idea that they were about to see Paul roll up in his car.

And not just Paul, either. Since it was his idea, and his score, George Martin was coming in for the session too. In the past eight months – and in Paul's case the past eight weeks – both men had been honoured with knighthoods. Sir Paul and Sir George had new stories to swap.

One topic of conversation was the fact that this session was taking place 30 years to the very week since the climactic overdub for the Beatles' 'A Day In The Life' had been recorded with an orchestra numbering 40 players all fashioned in fancy dress costume. Thirty years had elapsed since that incredible evening, when the stunning finale to the *Sgt Pepper* album had been created, here in this very same room, Studio One at Abbey Road. And here were three of

the men vital to that epochal night's work – Paul McCartney, George Martin and engineer Geoff Emerick – working together on 'Beautiful Night'. The anniversary fascinated them, Paul observing that he should have worn a plastic apron for this 1997 session, as he did, so inexplicably, in 1967. Wearing instead a black turtleneck top, blue jeans and muddy trainers, he walked around the studio and control room in a confident manner, chatting to the gathering violinists, passing the time of day with the engineers, talking to the conductor David Snell.

Something that hasn't altered since 1967 is the Musicians' Union ruling by which players are booked for three hours' work at a time, which is why, in their early days at least, Beatles sessions at Abbey Road had to run strictly 10.00am-1.00pm, 2.30-5.30 and 7-10pm. The ad-hoc orchestra for 'Beautiful Night' was booked 2.30-5.30pm, and so, once the clock hand arrived at the start time, everyone became clearly focused on the work in hand.

Before the tapes rolled there were numerous run throughs, as Sir George listened to his score – until now just dots on paper – being brought to life by the musicians. Paul took a keen interest in everything, passing remarks like "There was one violin sticking out a bit at the end there" which, although non-technical, made perfect sense to everyone who needed to know. Dots were changed, tiny problems getting the orchestra to swing comfortably into the coda were effectively overcome, minor wrinkles with the phrasing were ironed out, changes were made *en passant*, little tweaks here, an adjustment there, not so that the casual listener would hear any difference but so as to make everything tidy. Why not? Yes, as the man sings, things can go wrong, but, as he also sings, things can go right.

All the while, Geoff Wonfor was directing a pair of camera crews, video-taping the session for the *Flaming Pie* worldwide TV special. Proudly, beforehand, Geoff had revealed to everyone a hidden micro-camera, such as that used in keyhole surgery, or in sports TV coverage where it allows the viewer to see the ball (or whatever it is) travelling towards the hole (or whatever it is) much as a worm might spot a bird flying towards it, beak first. Geoff Wonfor's micro-camera was attached inside a denim jacket, the lens peering

out through a minute hole in the cloth, undetectable to the naked eye. Wearing the jacket, Geoff shadowed Paul for much of the session, filming the proceedings from Paul's point of view (POV in film parlance). Taking the preservation of events to its extreme, Paul's assistant John Hammel whipped out his Hi-8 and made an informal video account of the session too.

The orchestral recording came together piecemeal during the afternoon, the strings, the brass and the woodwind, section by section. During a tea break Paul left the control room to go back out into the studio and press the flesh with the musicians, something they all clearly appreciated. Employing them to the full extent, the final overdub was recorded three minutes before the 5.30 deadline. Some of the musicians then ventured into the increasingly packed control room to hear a playback, one of them clutching a copy of the *McCartney* album, inviting Paul to sign his name over the scattered cherries, which he

duly did. More visitors came by too, including a fourth participant in the February 1967 'A Day In The Life' session, Neil Aspinall, of Beatles roadie and Apple repute. All gathered together to hear, for the first time, the newly complete all-encompassing master recording of 'Beautiful Night', with punchy violins, violas, celli and double bass, dynamic trumpets and trombones and dreamy flute and oboe sounds.

"That sounded great to me... I couldn't spot any mistakes," was Paul's verdict, breaking into footballing vernacular to declare that we could all "take an early bath". As the song played once again over the phenomenal loudspeaker system inside Abbey Road's Studio One, parts were collected up, instruments packed away, possessions gathered together and sweat was seen being mopped from brows. A great song had been endowed in less than three hours.

It seemed to me the perfect way to spend an afternoon.



PHOTOGRAPH: LINDA MCCARTNEY

The Flaming Pie Timeline

The genesis of an album... as far as we can remember it!

early 1970s writes GREAT DAY
 circa 1986 writes BEAUTIFUL NIGHT [then recorded in New York in August 1986, unreleased]
 August 1991 writes CALICO SKIES [in USA]

Solo session in England, produced by Paul McCartney/George Martin and engineered by Bob Kraushaar

Thursday 3 September 1992	CALICO SKIES [started & finished]
Thursday 3 September 1992	GREAT DAY [started & finished]

May 1993 writes IF YOU WANNA [in Minneapolis]
 February 1994 Beatles sessions for 'Free As A Bird'
 18 March 1994 writes SOMEDAYS [in England]
 18 August 1994 writes YOUNG BOY [in New York]
 early January 1995 writes THE SONG WE WERE SINGING [in Jamaica]
 early January 1995 writes SOUVENIR [in Jamaica]
 early January 1995 writes LITTLE WILLOW [in Jamaica]
 January/February 1995 Beatles sessions for 'Real Love'

Sessions with Steve Miller in Idaho, USA, produced by Paul McCartney and engineered by Geoff Emerick

Wednesday 22 February 1995	YOUNG BOY [started]
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Sessions with Steve Miller in England, produced by Paul McCartney and engineered by Geoff Emerick/Jon Jacobs

Friday 5 May 1995	USED TO BE BAD [started & finished] jam
Thursday 11 May 1995	IF YOU WANNA [started]

Solo session in England, produced by Paul McCartney and engineered by Geoff Emerick/Jon Jacobs

Wednesday 1 November 1995	SOMEDAYS [started]
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August 1995 writes THE WORLD TONIGHT [in the USA]

Sessions in England with Jeff Lynne, produced by Paul McCartney/Jeff Lynne and engineered by Geoff Emerick/Jon Jacobs

Monday 6 November 1995	THE SONG WE WERE SINGING [started]
Monday 13 November 1995	THE WORLD TONIGHT [started]
Tuesday 21 November 1995	LITTLE WILLOW [started] [The Beatles Anthology 1 released this day]

Sessions in England with Jeff Lynne, produced by Paul McCartney/Jeff Lynne and engineered by Geoff Emerick/Jon Jacobs

Monday 19 February 1996	SOUVENIR [started]
between 20 and 27 February 1996 writes words for FLAMING PIE [at home], to put to melody that evolved out of jam during session for SOUVENIR	
Tuesday 27 February 1996	FLAMING PIE [started & finished]

Sessions in England with Ringo Starr and Jeff Lynne, produced by Paul McCartney/Jeff Lynne and engineered by Geoff Emerick/Jon Jacobs

Monday 13 May 1996	BEAUTIFUL NIGHT [started]
Tuesday 14 May 1996	REALLY LOVE YOU [started] jam
Monday 10 June 1996	strings added to SOMEDAYS at AIR Lyndhurst

August 1996 writes HEAVEN ON A SUNDAY [in the USA]

Session in England with James and Linda McCartney and Jeff Lynne, produced by Paul McCartney/Jeff Lynne and engineered by Geoff Emerick/Jon Jacobs

Monday 16 September 1996	HEAVEN ON A SUNDAY [started]
Friday 14 February 1997	strings added to BEAUTIFUL NIGHT at Abbey Road



PHOTOGRAPH: LINDA MCCARTNEY

WRITE AWAY

Your chance to get questions answered

Q
In the Winter 1996 issue of *Club Sandwich* (number 80) the contributor to the 'Mmmm...' column listed a song, 'Twice In A Lifetime', that I have not heard about. Please tell me where and when it was released.

Stewart Nagle, King's Lynn, England

Twice In A Lifetime is not only the name of the song, it's also the title of an American movie, issued there in 1985 (but not in Britain until 1987), written by the Englishman Colin Welland and starring Gene Hackman, Ellen Burstyn, Amy Madigan and Ann-Margret. Paul was invited to write the title song, which he did; it plays over the closing credits. Apart from the movie's availability on home-video, the song remained unreleased until it was included in the overhaul of Paul's CD back-catalogue in 1993, when it was added as a bonus track to the *Pipes Of Peace* album - still available in all good record stores.

Q
I read in a Bulgarian magazine that Paul and Linda are at work on a new project, called by them a Photofilm. It is said to be about the Beatles and made through 4000 unseen Linda's photos, operated by a computer. If it's not just gossip, I'd like to know when it will be ready.

Alexandra Stojanova
Gaidova, Sofia, Bulgaria

The article you've seen is basically true, Alexandra, although some of the details are inaccurate. You may have seen - in *Club Sandwich* #75 as well as elsewhere - that Paul has directed a nine-minute production, *Grateful Dead - A Photofilm*, which transferred to the moving image a succession of stills of that famous band taken by Linda in the late 1960s. Since its release in 1995 the film has won critical applause and awards, prompting Paul to plan a second such film, this time working with Linda's photos of the Beatles, taken 1967 to 1969. Although there aren't as many as 4000 images (if there were they could no doubt fill the Albert Hall) Paul has been

steadily storyboarding the available shots into a sequence suitable for shooting on to film. It's a long, slow process, but the work continues, and the finished item should be ready for unveiling in the not too distant future.

Q
I have two questions regarding songs from 1969: is 'Two Of Us' about John or Linda, and did Paul ever record his own version of 'Goodbye'?

Franco Monarin, Canada

Paul has said that 'Two Of Us' was inspired by a drive he and Linda took in the countryside outside London, late in 1968.

Paul wrote 'Goodbye' expressly for Apple artist Mary Hopkin to record and so he never committed his own version of the song to tape in a manner suitable for release. He did record a straightforward live vocal/guitar version of the number for demonstration purposes, however, so that Mary could study how it should sound.

Q
Reading a couple of days ago that there will be a special TV programme to tie in with the issue of Paul's new album, I wondered if he has done this for every LP in the past and how such transmissions can be seen now.

Silvano del Pozo, Barcelona, Spain

A number of Paul's film/video/TV ventures over the years could be said to have generally tied in with albums (the *Paul Is Live* video that went with the record of the same name, the *Liverpool Oratorio* TV programmes that coincided with the premiere performance and subsequent album, and so on) but we'll leave a full reckoning of these for some future occasion. But dealing expressly with your specific question, Silvano, there was a BBC/MPL co-production (subsequently issued on video as *The Paul McCartney Special*) that coincided with *Press To Play* in 1986, *Put It There* (again, later available on tape) which promoted *Flowers In The Dirt* in 1989, and *Movin' On* (commercially released on video in Japan) that went with *Off The Ground* in 1993. *Back To The Egg* was treated to a dedicated TV programme too, compiling the various videos made to accompany some of the tracks, but this wasn't screened until June 1981, two years after the album was issued.

IF YOU HAVE A QUESTION THAT YOU WOULD LIKE ANSWERED SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. PLEASE DO NOT USE YOUR QUERY TO CARRY ANY OTHER REQUEST OR CLUB BUSINESS. WE REGRET THAT WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

THOSE MAGICAL MUSICAL MACCA MOMENTS

Another reader chooses his ten favourite high spots from Paul's music

- 1 The achingly heartfelt sentiment of 'All My Trials'
- 2 The sweet, romantic nature of 'Winedark Open Sea'
- 3 The piano section that opens the surprise reprise 'Rock Show' ending
- 4 The gritty guitar opening to 'No Values'
- 5 The haunting acoustic solo in 'Somebody Who Cares'
- 6 The sun-drenched aura of both 'Summer's Day Song' and 'Feel The Sun'
- 7 All of 'Daytime Nighttime Suffering'
- 8 The spine-tingling piano/guitar intro to 'Winter Rose'
- 9 The pump intro to 'Beware My Love'
- 10 The crescendo in '1985' leading to the re-introduction of 'Band On The Run'

This list was kindly sent in by Club member Fred Lark, of Blacksburg, VA, USA.

If you would like to list your ten favourite Magical Musical Macca Moments then please send them to *Club Sandwich*, PO Box 110, Westcliff, Essex, SS0 8NW, England, marking your postcard or envelope 'Mmmm...' in the top-left corner. Please do not use your submission to carry any other request or Club business.

FLAMING PUZZLE

As well as a definition, each clue contains, in upper case, the mixed-up letters of the title of a song on Paul's new album

- 1 Lovely evening for A TUNEFUL BIG HIT
(2 words)
- 2 FILMING APE in the wild for a new album
(2 words)
- 3 Small tree on river-bank? O, WELL-TIT WILL occupy it
(2 words)
- 4 SO, I ASK CECIL about the grey weather
(2 words)
- 5 For weekend bliss, YOU NEED SAVANNAH
(4 words)
- 6 SAMOYEDS will be taken out at indefinite times in the future
(1 word)
- 7 GROGINESS THE NEW WINE brings to our old number
(5 words)
- 8 Mischievous once, BUSTED ABODE
(4 words)
- 9 THROW LIGHT TO END the globe in darkness
(3 words)
- 10 GO, BUY YON unusual stripling!
(2 words)
- 11 Keepsake to stir OUR VEINS
(1 word)
- 12 Admiration of you confirmed in YEAR YOU'LL LOVE
(3 words)
- 13 IOWA ANY FUN? It's up to you!
(3 words)
- 14 A TRAGEDY? Not in this special time!
(2 words)

SOLUTION TO THE
SPRING CROSSWORD

The hidden message:
BEST WISHES CLUB SANDWICH -
TWENTY SPLENDID YEARS!





PHOTOGRAPH: LINDA MCCARTNEY